

CLEVELAND ART



COVER

Woman Ironing

(detail), c. 1869. Edgar Degas (French, 1834–1917). Oil on canvas; 92.5 x 73.5 cm. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, 14310. Photo: bpk Bildagentur / Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich / Art Resource, NY. On view in *Degas and the Laundress: Women, Work, and Impressionism*

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Dear Members,

As we celebrate the holiday season and look ahead to the New Year, I invite you and your loved ones to experience the exciting exhibitions and joyful programs offered by the museum this winter.

The once-in-a-lifetime exhibition of masterpieces of Chinese art, *China's Southern Paradise: Treasures from the Lower Yangzi Delta*, remains on view through January 7, 2024. This extraordinary presentation of paintings, sculpture, metalwork, ceramics, lacquer, and jade, spanning some 5,000 years, was recently short-listed by *Apollo* magazine as Exhibition of the Year. It can be seen only in Cleveland.

New Narratives: Contemporary Works on Paper explores the myriad ways artists use storytelling to engage the imagination, scrutinize the past, and envision the future. The exhibition features many recent additions to the CMA's collection. Learn more with curator Emily J. Peters starting on page 4.

Other exhibitions revolve around two leading French Impressionists. For most museumgoers, Edgar Degas calls to mind images of dancers. The works on view in *Degas and the Laundress: Women, Work, and Impressionism* could not, at first glance, be more different. Still, as curator Britany Salsbury explains beginning on page 8, you will find surprising similarities between the laundresses and the dancers who labored in 19th-century Paris. Opening on March 31, 2024, *Monet in Focus* considers Claude Monet's innovative practice of producing multiple paintings of the same motif at different times of day and under various conditions of light and weather. Co-organized by the CMA and the Musée Marmottan Monet, the exhibition presents five masterworks by the artist, including three on loan from Paris, each belonging to a key series in his work. For a preview, see page 10.

Another important loan, Gustav Mahler's handwritten manuscript for Symphony no. 2 in C Minor (the *Resurrection*), is now on display thanks to a long-standing partnership between the CMA and the Cleveland Orchestra. Read more about this noteworthy installation on page 30.

Over the holidays, we hope that people of all faiths and cultures will join us to celebrate at the CMA. For an overview of family-friendly holiday opportunities, see the calendar listings. December 8 brings the entertaining a cappella group Accent to Gartner Auditorium for a holiday concert (see page 26); the following day, we celebrate light with an illuminating Play Day in the Ames Family Atrium (page 36). And on page 37, you'll find information on our exciting new dinner and music series, Date Night with Degas, in Provenance Restaurant.

With my gratitude and every good wish for the season,



William M. Griswold
Director and President



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New Narratives

Contemporary works on paper emphasize storytelling

Emily J. Peters
Curator of Prints and
Drawings

EXHIBITION

**New Narratives:
Contemporary Works
on Paper**

Through April 14, 2024

James and Hanna Bartlett
Prints and Drawings
Gallery | Gallery 101

OPPOSITE

**The Life of Toussaint
L'Ouverture: General
Toussaint L'Ouverture**

1986. Jacob Lawrence
(American, 1917–2000).
Silkscreen on paper;
sheet: 81.6 x 55.9 cm.
Gift of Agnes Gund in
honor of Gordon Gund,
2019.79.6. © The Jacob
and Gwendolyn Knight
Lawrence Foundation,
Seattle / Artists Rights
Society (ARS), New York

The Cleveland Museum of Art is
funded in part by residents of
Cuyahoga County through a public
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part by the Ohio Arts Council, which
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Ohio and the National Endowment
for the Arts.

This winter, compelling stories rivaling the latest Netflix drama are on display in the museum's James and Hanna Bartlett Prints and Drawings Gallery. *New Narratives: Contemporary Works on Paper* presents a range of works that emphasize storytelling, whether imaginary, historical, personal, cultural, or mythic. Compiled entirely from the museum's collection, the majority of prints and drawings in the exhibition are recent acquisitions on view for the first time.

The impetus for the exhibition was an important acquisition in 2019: the 15-part silkscreen series *The Life of Toussaint L'Ouverture*, by American artist Jacob Lawrence (1917–2000), a gift of Agnes Gund in honor of Gordon Gund. Lawrence created the print series in 1986, but his interest in the Haitian Revolution, and its leader François-Dominique Toussaint L'Ouverture, began in the 1930s. The Haitian Revolution (1791–1804) was the uprising on the Caribbean island of Saint-Domingue (now Haiti) by enslaved and freed people against French colonial rule. Lawrence first portrayed the revolution in 1937–38, when he made 41 paintings on the subject, and in the late 1980s he reprised 15 of those compositions as screenprints, all of which are on view in the exhibition.

Lawrence's early interest in Haiti was the result of intersecting geopolitical and cultural forces in the United States in the 1920s and 1930s. Under President Woodrow Wilson, the US had invaded and occupied Haiti in 1915, claiming the need to restore order after the assassination of the Haitian president. The US remained in Haiti until 1934, when President Franklin Delano Roosevelt withdrew. The Haitian occupation outraged Black intellectuals such as W. E. B. Du Bois, James Weldon Johnson, and Langston Hughes, and the island's revolutionary history became a focus of Black cultural-political consciousness during the Harlem Renaissance, when it was reimagined by authors, playwrights, and artists. Lawrence may have been familiar with the play *Toussaint Louverture: The Story of the Only Successful Slave Revolt in History* by Trinidadian historian C. L. R. James, who also published a history of the revolution in 1938. Another play covering similar ground, *Emperor of Haiti* by Langston Hughes, was produced at Karamu

House in Cleveland in 1936. It was in this cultural zeitgeist that the young Lawrence undertook his 41-panel series, which initiated his life's work addressing overlooked historical subjects. Within the next 10 years, he produced successive painting series on Frederick Douglass (1939), Harriet Tubman (1940), and the Great Migration (1941).

When creating the screenprint series based on his Haitian Revolution paintings, Lawrence chose key moments from the life of General L'Ouverture (1743–1803), or Louverture. Born enslaved, L'Ouverture rose to become commander in chief of the revolutionary army, leading Saint-Domingue toward eventual independence from French rule. The prints focus on episodes from L'Ouverture's life and turning points in the revolt, such as planning phases, insurrections, major battles, the arrival of Napoleon's troops, and the capture of L'Ouverture, who died imprisoned in Paris before the conflict's conclusion. In 1804, the year after L'Ouverture's death, his collaborator Jean-Jacques Dessalines (1758–1806) finally declared Haiti's independence.

In the 1930s, Lawrence's painted series held allegorical implications for the stirring Civil Rights Movement; his reprisal of the subject in the 1980s coincided with that decade's backlash against the movement. For the screenprints, Lawrence slightly enlarged the compositions, altering colors and details throughout. He avoided a strict representational style, utilizing bright colors and large, simplified forms: this he called "dynamic cubism," which he saw as a Black modernist variant of history painting.

Lawrence's powerful series is one of the many compelling tales on view in the exhibition made by a diverse group of artists, including John Baldessari, Enrique Chagoya, Yun-Fei Ji, Kerry James Marshall, Renée Stout, Kara Walker, Marie Watt, and David Wojnarowicz. Some, like Lawrence, explore history by revisiting the past with fresh eyes, or by presenting stories overlooked or forgotten. Others examine narrative through biographies of known or often unknown individuals, asserting personal intersections with history, people, or events.

Still others imagine stories across time and geography, disrupting expected narratives to explore subjective experiences. In *Empire Follows Art:*





**The Life of Toussaint
L'Ouverture: To
Preserve Their Freedom**

1988. Jacob Lawrence.
Silkscreen on paper;
sheet: 55.9 x 81.6 cm.
Gift of Agnes Gund in
honor of Gordon Gund,
2019.79.15. © The Jacob
and Gwendolyn Knight
Lawrence Foundation,
Seattle / Artists Rights
Society (ARS), New York

States of Agitation 11, Shahzia Sikander combines the artistic traditions of her native Pakistan, where she studied miniature painting at the National College of Arts in Lahore, with techniques learned during her graduate artistic training in the United States. Small in size, like a manuscript, *Empire Follows Art* features an expressively painted image of Hindu deity Vishvarupa, with his multiple heads visible at the top of the sheet. Sikander masterfully pooled the wet watercolor medium over a collaged digital image of a finely rendered manuscript featuring a regal figure, an elephant, a leopard, and other animals. The blood-red paint both masks and reveals the creatures below and

suggests the turmoil of an epic mythical battle across time and place. By layering such disparate styles in her work, Sikander suggests the struggle, as an artist and an immigrant, of reconciling two distinct cultures.

The exhibition labels in *New Narratives* feature contributions by community members who bring personal reflections to several of the acquisitions on view. Continuing acquisitions of contemporary works on paper, as presented in the exhibition, create opportunities to share new voices in the context of the museum's chronologically and globally expansive collections.



**Empire Follows Art:
States of Agitation 11**

2020. Shahzia Sikander
(Pakistani American,
b. 1969). Color digital
printing, watercolor and
gouache on prepared
wove paper; sheet: 40.6 x
30.5 cm. Norman O. Stone
and Ella A. Stone Memorial
Fund, 2021.103. © Shahzia
Sikander

Reconsidering Degas

Common themes in depicting women's labor

Britany Salsbury

Curator of Prints and
Drawings



Frieze of Dancers c. 1895.
Edgar Degas (French,
1834–1917). Oil on fabric;
70 x 200.5 cm. Gift of the
Hanna Fund, 1946.83

EXHIBITION

**Degas and the
Laundress: Women,
Work, and Impressionism**

Through January 14, 2024

The Kelvin and Eleanor
Smith Foundation Gallery

For most people, the name Edgar Degas likely calls to mind images of the gracefully posed dancers who occupied the stage of Paris's Opéra as seen in two longtime viewer favorites in the museum's collection: the painting *Frieze of Dancers* and the luminous pastel *Dancers*. The works on view in the exhibition *Degas and the Laundress: Women, Work, and Impressionism*, at first glance, could not be more different. Instead of in tutus performing pliés, women appear in undershirts, pushing heavy irons across expanses of linen in dingy spaces. To Degas, however, these subjects were intertwined. Indeed, there are surprising similarities between the women who undertook work as dancers and as laundresses. Exploring the commonalities between Degas's images of these women adds to our understanding of the artist's practice and, more broadly, of the time in which he lived and worked.

Degas's painting *Women Ironing*, an important loan from the Musée d'Orsay in Paris, embodies the difficulties faced by women who worked in the laundry industry. The artist contrasted the strenuous labor of the woman at right, who leans into an iron that might have weighed as much as seven pounds, with the open-faced yawn of her companion, who clasps a bottle of red wine rather than the tools of her trade. Degas emphasized the differences between the two women through the use of gold and pink tones, suggesting the seemingly contradictory challenges of tedium and backbreaking labor that characterized their days.

Laundresses such as the pair depicted were often recent transplants to the growing metropolis of Paris from the rural French provinces. Because

they often had few specialized skills or other employment options, they resorted to laundry—a vast industry in Degas's time estimated by some to have occupied nearly 70,000 workers. Such work had few legal regulations, and laundresses put in long days for little pay. Some were young girls, and children occasionally accompanied their mothers to work due to the unavailability of childcare.

Young dancers were similarly often described in Degas's time as coming from economically disadvantaged backgrounds, and they also endured hours of rehearsal that far surpassed the acceptable workweek of today. These ballerinas performed at the opulent and lavishly decorated Palais Garnier, which was constructed as a hallmark of the French capital during the city's dramatic redesign. It opened in 1875, at the height of Degas's exploration of a new style of art making that depicted subjects taken from his own time. Like laundresses, whose work required extreme strength and dexterity in manipulating a heavy iron over sometimes-delicate fabric, dancers endured repetitive but precise motions and ongoing physical wear.

Although the movements of dragging an iron and pirouetting carry very different implications and connotations today, the professions that encompassed them were equally of interest to Degas due to his ongoing fascination with motion. He was inspired by the work of photographer Eadweard Muybridge, a British immigrant to the United States, who took a scientific approach to his medium in attempting to capture motion. Muybridge's *Animal Locomotion* series—which Degas is known

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Women Ironing

1884–86. Edgar Degas.
Oil on canvas; 76 x 81.5
cm. Musée d'Orsay, Paris,
Bequest of Count Isaac
de Camondo, 1911, RF
1985. Photo © RMN Grand
Palais / Adrien Didierjean /
Art Resource, NY



to have studied—featured the incremental movement of a nude woman washing and ironing clothes as one of various “types” in space.

One of Degas’s contemporaries described the artist as recording “the metamorphosis of women in the work environment,” a quote that suggests his deep interest in labor rather than one specific profession.¹ Obsessed with developing and revising his own artworks, perhaps he was drawn to the demands of these women’s professions and their

necessary absorption in highly skilled tasks. The words of influential contemporary novelist and critic Émile Zola—who described Degas’s laundress works as having a “great, marvelous truth”—perhaps best sum up their importance, capturing the new way in which the artist’s images of working-class women came to epitomize modernity.²

Washing Clothes at Tub

from *Animal Locomotion*,
c. 1884–87. Eadweard
Muybridge (American,
1830–1904). Collotype; 48.6
x 61.3 cm. George Eastman
Museum, Gift of Ansco,
1978.0802.0432. Photo
courtesy of the George
Eastman Museum



1. Joris-Karl Huysmans, quoted in Douglas W. Druick and Peter Zegers, “Scientific Realism: 1873–1881,” in Jean Sutherland Boggs et al., *Degas*, exh. cat. (New York: Metropolitan Museum of Art, 1988), 48.

2. Émile Zola, “Lettres de Paris: Deux Expositions d’art au mois de mai,” *Le Messager de l’Europe*, June 1876, reprinted in *Critique littéraire et artistique*, ed. Robert Lethbridge, vol. 1, *Écrits sur l’art* (Paris: Classiques Garnier, 2021), 341.

Monet in Focus

Five masterworks, including three loans from Paris

EXHIBITION

Monet in Focus

March 31–August 11, 2024

Julia and Larry Pollock
Focus Gallery | Gallery
010

An exciting exhibition of five masterworks by French Impressionist Claude Monet is on view in the Julia and Larry Pollock Focus Gallery this coming spring and summer. Three paintings are coming from the Musée Marmottan Monet in Paris as part of an exchange agreement that sent Monet's *Water Lilies (Agapanthus)* from the Cleveland Museum of Art to the exhibition *Monet-Mitchell* at the Fondation Louis Vuitton, Paris, in 2022. The Musée Marmottan Monet holds one of the world's finest collections of works by Monet thanks to a generous donation by the artist's son, Michel, and is housed in the former home of Paul Marmottan. In addition to more than 300 works by Monet, the Marmottan collection contains works by other 19th-century and modern masters, including Édouard Manet, Paul Gauguin, and Pablo Picasso.

One of Monet's greatest innovations was working in series. Each of the paintings in this

exhibition belongs to a key series in his art. The term refers to a process of painting multiple views of the same motif observed over time at different moments in the day and under various conditions of light and weather. The process allowed Monet to focus even more intensely on capturing momentary sensations and delicately nuanced gradations of light and color. *Rouen Cathedral, Sunlight Effect, End of the Day* (1892) belongs to one of Monet's most important series. In 1892–93 he painted more than 30 views of the cathedral, most depicting the facade at specific times of the day and under different conditions of light, weather, and atmosphere. Rather than viewed from a distance, the facade is brought dramatically forward and cropped at the edges in a way that reduces the complex Gothic architecture to a single, powerful shape. By keeping forms close to the surface and emphasizing the interplay of expressive brushwork and intense color, Monet transformed this renowned medieval

Rouen Cathedral, Sunlight Effect, End of the Day

1892. Claude Monet (French, 1840–1926). Oil on canvas; 100 x 65 cm. Paris, Musée Marmottan Monet, Michel Monet bequest, 1966. Inv. 5174. Photo © Musée Marmottan Monet



Water Lilies 1907. Claude Monet. Oil on canvas; 100 x 73 cm. Paris, Musée Marmottan Monet, Michel Monet bequest, 1966. Inv. 5118. Photo © Musée Marmottan Monet



Generous support is provided by the Gottlob family in loving memory of Milford Gottlob, MD.

Japanese Bridge

1918. Claude Monet. Oil on canvas; 100 x 200 cm. Paris, Musée Marmottan Monet, Michel Monet bequest, 1966. Inv. 5106. Photo © Musée Marmottan Monet



landmark into a modern visual icon that seems to mysteriously appear and disappear in a haze of colored light.

Water Lilies (1907) is one of more than 250 views Monet painted of his water garden at Giverny. They are among the artist's most distinctive and celebrated works. He often arose at four in the morning to capture the pond at first light and delighted in observing the water garden at specific times of the day, from early morning mists to the soft, crepuscular tones of early evening. The water garden served as the inspiration for many of his greatest paintings, including large triptychs designed to surround the viewer in a three-dimensional panorama. "It took me some time to understand my water lilies," Monet told a visitor. "I planted them purely for pleasure. . . . And then, all at once I had the revelation—how wonderful my pond was—and reached for my palette. I've hardly had any other subject since that moment."¹ This version belongs to a specific series that depicts the water garden in a tall, vertical format. The radical elimination

of foreground and horizon, combined with the upside-down reflections of trees, produces an enchanting dreamlike effect.

In 1918, Monet returned to a subject that had preoccupied him for nearly two decades: the Japanese bridge in his water garden at Giverny. Monet constructed the bridge to link the banks of his water garden with the small island in the center. He painted his first view of the bridge in 1895, returned to the subject for a series of 12 paintings in 1899, and followed that with a series of 22 paintings in 1918–24. His painting *Japanese Bridge* (1918) in the current exhibition is among his most daringly abstract works. The viewpoint moves incredibly close to the motif, placing greater emphasis on densely compacted surfaces of expressive brushwork and color, so that the bridge nearly disappears under overlapping skeins of thickly encrusted paint and strokes of free, gestural color. The audacious dissolution of form announced a new moment of radical experimentation for an artist in his 80s.

1. Quoted in Stephan Koja, *Claude Monet*, exh. cat. (Vienna: Österreichische Galerie Belvedere, 1996), 146.

The New CMA Website, Part 2

More exciting features are on the horizon

Jane Alexander

Chief Digital
Information Officer

Haley Kedziora

Senior Technical
Project Manager

If this magazine is in your hands, the museum's new website is either up and running or just days away from launching. We are excited about what is to come, and we want to share more about the features to look forward to post launch.

The new website represents a remarkable transformation, shedding the old in favor of a redesigned, user-friendly digital experience. In the previous issue of *Cleveland Art*, we introduced some of the new site's exciting features, like the What's On tool for tailored-to-you event discovery, hassle-free ticketing, and a personalized member dashboard. Additionally, our AI-powered online collection is being enhanced with collection games and search functions. Don't miss our visual-similarity module for finding artworks similar to ones you may already know and love. The redesigned site is just the beginning. We're committed to ongoing refinement and innovation. Read on for a sneak peek of what rolls out next.

Book Viewer

The CMA's diverse collection offers an invitation to immerse yourself in a world of manuscripts, books, sketchbooks, and more using our innovative book viewer. With just a click, you'll be able to select a manuscript or artwork and launch the viewer to

study each page up close. You can dive deeper by zooming in on high-resolution pages, and explore detailed information about each page, including descriptions, provenance, and video, simply by clicking on the artwork. With the new book viewer, each book or page becomes an opportunity to uncover the captivating and intricate details of these treasures like never before.

Dynamic Articles

In the first stage of our new website launch, we introduced the Read, Watch, Listen section. Now we're taking storytelling to the next level there by adding an exciting new tool that will provide an even more captivating experience for readers. Immerse yourself in our debut story on conservation by scrolling through text, full-screen video, and elegantly presented images. We're harnessing the power of photogrammetry and animations to enrich content in this area and therefore readers' understanding. This feature, inspired by the success of the *New York Times*'s "Snow Fall: The Avalanche at Tunnel Creek," will be used to showcase many upcoming projects, ensuring we maintain our commitment to scholarly writing while engaging audiences in new and enjoyable ways.

The book viewer allows users to study pages like *Tuti-Nama* (*Tales of a Parrot*), c. 1560. Mughal India, court of Akbar (r. 1556–1605). Gum tempera, ink, and gold on paper; 20.3 x 14 cm. Gift of Mrs. A. Dean Perry, 1962.279



The Read, Watch, Listen section features dynamic articles with text, video, and full-screen images.

Read, Watch, Listen



Shaped from Alabaster: Riemenschneider's Mysterious Sculptures

February 5, 2023 Gerhard Lutz, Robert P. Bergman Curator of Medieval Art



Chinese Miniatures

June 5, 2023
Clarissa von Spee, Chair of Asian Art, James and Donna Reid Curator of Chinese Art, and Interim Curator of Islamic Art



Pintoricchio's Madonna and Child

June 1, 2023
Julianna Ly, Assistant Conservator of Paintings



The Art of Writing: Creative Collaborations with Literacy Cleveland

June 5, 2023
Andrew Cappetta, Manager of Collection and Exhibition Programs

User-Generated Content

The ARTLENS Gallery offers the opportunity to craft your own digital masterpieces. Now, whether your image features you striking a pose in a noteworthy landscape, getting dressed in historical armor, or creating your own portrait or collage, our digital art galleries on the new site will showcase your creative work alongside that of other museum visitors. We hope this larger reach will inspire you to embark on your own artistic pursuits via ARTLENS Gallery and beyond!

(Collection) Online Shopping

Finally, you can expect a seamless integration of our store into the new website, giving you a sleek and unified experience. As you delve into highlighted artworks on Collection Online, get ready for a delightful surprise: related items from the museum's store will be featured at the bottom of certain pages. Are you a fan of Monet's *Water Lilies (Agapanthus)*? Imagine wearing a scarf

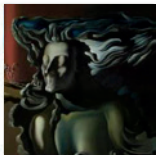


ARTLENS Gallery portraits created by visitors will be viewable online.

adorned with the painting's enchanting imagery. With one click from Collection Online to the store, such a memento can be yours. You'll also discover an array of special items, from exhibition catalogues to artist-themed treasures, not only on artwork pages but also on exhibition pages. We're bringing art closer to you in more ways than ever before.

The online store will link with Collection Online to suggest artwork-related objects for mementos or gifting.

CMA Store



The Dream
1931
Salvador Dalí
(Spanish, 1904–1989)



Dalí's Surrealism Socks



Salvador Dalí Finger Puppets



Salvador Dalí Persistence of Memory Sticker



Sole-Adore Dalí Jr.

Noteworthy and New

Three highlights from the year's acquisitions

Heather Lemonedes Brown

Virginia N. and Randall J.
Barbato Deputy Director
and Chief Curator

With its renowned, comprehensive collection, why does the Cleveland Museum of Art continue to acquire works of art? The museum seeks out exceptional objects that help convey the stories of human achievement in the arts through time and across the globe in order to provide visitors with a more complete picture of our shared cultural heritage. Such works of art invite us to ponder and better understand the world around us. Thanks to the generosity of our founders and donors, the CMA adds to the collection each year; thus far in 2023, the museum has acquired more than 300 works by purchase, gift, and bequest. Here, we draw your attention to three of them created over a period of nearly 1,500 years.

Red-Figure Stamnos (Mixing/Storage Vessel): Komos (Musicians and Revelers) c. 435–425 BCE. Attributed to the Kleophon Painter (Greek, Attic, active c. 440–410 BCE). Ceramic; h. 40.4 cm. John L. Severance Fund, 2023.3

A large red-figure stamnos (mixing or storage vessel) made in Greece around 435–425 BCE is among the museum's highlighted acquisitions of 2023. Such vessels of this relatively rare shape were made for mixing and serving wine at Greek symposia, or drinking parties; thus, their iconography frequently features wine-drinking revelry. This example depicts a *komos* (post-symposium festivity) fueled by wine and music. At the right,

a female figure plays the pipes, leading three nearly nude male figures across the vase. The younger, unbearded figure immediately following the woman carries a walking stick, while his bearded companion to the left holds a drinking cup and outstretches one arm, apparently dancing and feeling the effects of his wine. A young man, the last in the procession, concentrates on the music of his lyre. The painting on this vase is attributed to the Kleophon Painter, one of the most important vase painters working during the Age of Pericles (461–429 BCE), a time when art, literature, education, and philosophy blossomed in Athens. It was during Pericles's rule that the celebrated Parthenon—a temple on the Acropolis dedicated to the goddess Athena—was built. Several figures on the stamnos can be compared with figures on the Parthenon's north frieze. With this one acquisition, the museum now holds its first stamnos as well as its first vase painted by the Kleophon Painter. Its ownership history has been known for more than a century and has been published numerous times; thus, the museum was able to bring this well-provenanced ancient object into the collection. The stamnos is on view in the Dr. John and Helen Collis Family Gallery for Greek Art (102C).

In January 2023, the CMA acquired Giovanni Battista Foggini's masterpiece of Italian Baroque sculpture, *Apollo Flaying Marsyas*, at Christie's auction "Modern Medici: Masterpieces from a New York Collection." This *bronzetto* (small bronze)—which stands two feet tall but emanates monumentality in form and content—relays a story from Ovid's *Metamorphoses* in which the overconfident satyr, Marsyas, challenges Apollo, the god of the arts, to a musical duel in which the champion can enact any punishment upon the defeated. The victor Apollo ties Marsyas to a tree and flays him in punishment for his hubris. Foggini captures the moment in which Apollo begins flaying the bound Marsyas. The god's idealized face, suggestive of controlled fury, is diametrically opposed to the older anguished face of the satyr, who writhes away from the knife. The leading Tuscan sculptor of his generation, Foggini was celebrated during his lifetime for creating bronze sculptures of rare perfection.





This intricately tooled sculpture, on view in the Donna and James Reid Gallery for Italian Baroque Art (217), is astonishing for its evocation of dynamic movement and profound emotions.

Readers of this magazine will recall Nancy and Joe Keithley’s magnificent gift and promised gift of more than 100 works of art to the CMA, announced in March 2020 and celebrated in the summer of 2022 with the exhibition *Impressionism to Modernism: The Keithley Collection*. Among the couple’s handful of promised gifts was *Strandgade, Sunshine*, painted by one of Denmark’s most celebrated artists, Vilhelm Hammershøi. This past spring, the Keithleys made a gift of this painting to the CMA. The quiet composition of a woman

in the shadowy corner of a room is rendered in cool shades of gray and violet. Pale golden light streaming through a mullioned window is the only activity suggested in the austere interior. The figure is presumably Hammershøi’s wife, Ida, and the setting—known from other paintings by the artist during the first decade of the 20th century—is their apartment at Strandgade 30 in Copenhagen. The stillness of the figure, along with the empty space, restricted palette, and repetition of rectangular forms—such as the door, table, windows, and pattern of light on the floor—suggests a poetic, restrained mood. The painting is on view in the Keithley Galleries of Impressionist, Post-Impressionist, and Modern European Art (222).

ABOVE LEFT
Apollo Flaying Marsyas
c. 1691–1700. Giovanni Battista Foggini (Italian, 1652–1725). Bronze; h. 59.8 cm. Leonard C. Hanna Jr. Fund, 2023.2

ABOVE RIGHT
Strandgade, Sunshine
c. 1906. Vilhelm Hammershøi (Danish, 1864–1916). Oil on canvas; 50.5 x 56.2 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2023.38

Exhibitions through February 2024

Members see all ticketed exhibitions for free!

Barbara Bosworth: Sun Light, Moon Shadow

February 25–June 30, 2024

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Barbara Bosworth's photographs of light, from eclipses, sunrises, and sunsets to the luminescent glow of fireflies, imbue these phenomena with human meaning and elucidate bonds between humans and the natural world that often go unnoticed.

China's Southern Paradise: Treasures from the Lower Yangzi Delta

Through January 7, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Hall

China's Southern Paradise: Treasures from the Lower Yangzi Delta focuses on the artistic production and cultural impact of a region in the coastal area south of the Yangzi River called Jiangnan, art from which has defined the image of traditional China for the world. The exhibition features about 200 objects from Neolithic times to the 18th century, ranging from jade, silk, prints, and paintings to porcelain, lacquer, and bamboo carvings.

Degas and the Laundress: Women, Work, and Impressionism

Through January 14, 2024

The Kelvin and Eleanor Smith Foundation Gallery

This exhibition explores Impressionist Edgar Degas's representations of Parisian laundresses—revolutionary in their emphasis on women's work, the strenuousness of such labor, and social class—and contextualizes these works with paintings, drawings, and prints of the subject by the artist's contemporaries. Ephemera—posters, photographs, and books—reveal the interest Parisians of all social classes had in laundresses during the late 1800s.

Egyptomania: Fashion's Conflicted Obsession

Through January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107

Egyptomania explores contemporary fashion's artistic interpretation of ancient Egyptian art and culture, continuing the historical tradition of forming audiences' understanding about the ancient culture.

Tabaimo: Blow

Through February 3, 2024

Transformer Station | 1460 W. 29th St., Cleveland

Fusing traditional Japanese forms with contemporary digital animation, Japanese artist Tabaimo's *Blow* (2009) is on view for the first time since entering the CMA's collection. *Blow* is a four-channel, immersive video installation that blurs fantasy and reality. On view in the Crane Gallery is Tabaimo's *The Obscuring Moon* (2016), which draws on traditional Japanese prints to animated, fantastical ends.

Raja Deen Dayal: The King of Indian Photographers

Through February 4, 2024

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Raja Deen Dayal, India's first great photographer, depicts British colonial elites and child maharajahs in 1885–87. Contemporaneous paintings, textiles, and jewelry immerse viewers in the opulent era.

Colors of Kyoto: The Seifū Yohei Ceramic Studio

Through March 10, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition debuts recent gifts of works produced by the Seifū studio of ceramicists during Japan's Meiji, Taishō, and early Shōwa periods (1868–1989). Around 100 works from the Kyoto-based studio reflect the artists' engagement with Chinese forms and techniques, as well as tea culture, which brought Japanese porcelain into the modern era.

New Narratives: Contemporary Works on Paper

Through April 14, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Recent additions to the CMA's collection of contemporary prints and drawings highlight the myriad ways in which artists use storytelling to engage our imagination, scrutinize the past, and envision the future.

Raft Cup 1345. Attributed to Zhu Bishan (Chinese, c. 1300–after 1362). Hammered silver soldered together, with chased decoration; overall: 16 cm. John L. Severance Fund, 1977.7. In *China's Southern Paradise: Treasures from the Lower Yangzi Delta*



Permanent Collection Installations

Southern China in Japanese Painting

December 15, 2023–June 2, 2024

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Jiangnan, a coastal region south of the Yangzi River in China, has throughout large parts of its history been one of the wealthiest, most populous, and most fertile lands on our planet. Art from Jiangnan has defined the image of traditional China for the world. This gallery features paintings and painted ceramics that show some of the ways Japanese artists understood and interpreted the cultural allure of southern China for their audiences in the 16th to 18th centuries.

Ancient Andean Textiles

Through December 3, 2023

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. Made of white cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

Native North America Textiles

Through December 3, 2023

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

Animals in Japanese Art

Through December 10, 2023

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

The relationship of people to animals is ever evolving as we continue to learn more about the other life-forms with which we share our planet. Each culture offers unique perspectives on our connection to animals. Enjoy highlights from the history of representing the finned, feathered, and furry residents of the worlds of sea, land, and sky in Japan.



A floral fantasy of animals and birds (*Waq-waq*) early 1600s.

Mughal India. Gum tempera and gold on paper; page: 37.6 x 26.6 cm. Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.319. In *Nature Supernatural*

Material and Immaterial in Korean Modern and Contemporary Art

Through February 25, 2024

Korea Foundation Gallery | Gallery 236

This display explores modern and contemporary Korean artists' philosophies and attitudes toward materiality, process, and methods to express Korea's complex history during the latter half of the 20th century. Discussed are issues of gender, oppression, and inequity and South Korea's postwar dictatorship in the 1970s and 1980s.

Nature Supernatural

Through March 17, 2024

Gallery 242B

Thirty exquisite paintings, textiles, and works of decorative art in the Indian painting and Himalayan galleries reveal a perennial fascination with miraculous vegetation. Plants that grow or bloom in an exceptional or seemingly magical way connote a supernatural or divine force, with specific flowers communicating coded meaning.

Six Dynasties of Chinese Paintings

Through May 5, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

This installation presents more than a dozen of the museum's best paintings from six dynasties highlighting figures, landscapes, animals, birds, flowers, and religious and historical themes. Their acquisition dates range from the museum's founding years to recent additions, demonstrating the CMA's ongoing commitment to Chinese paintings, the strongest asset of the Chinese collection.

Liturgical Textiles from Late Medieval Germany

Through August 4, 2024

Gallery 115

The CMA holds a particularly outstanding collection of medieval textiles from the German-speaking countries that were mainly used in church liturgy. On display for the first time is a unique embroidery of a Christ child picking flowers, created around 1430 in southern Germany. It is juxtaposed with an alabaster Christ child on loan from the Museum of Fine Arts, Boston.

Lady Xuanwen Giving Instruction on the Rites of Zhou (宣文君授經圖), 1638. Chen Hongshou (陳洪綬) (Chinese, 1598/99–1652). Hanging scroll; ink and color on silk; 293.9 x 71 cm. Mr. and Mrs. William H. Marlatt Fund, 1961.89. In *Six Dynasties of Chinese Paintings*





Celebrate the holidays at the CMA

with world-class
exhibitions and festive
events that can be
experienced only in
Cleveland. Create warm
memories with your
family, friends, and
loved ones with our
full calendar of events,
making spirits bright
all season long.

December at the CMA

D Donor exclusive
M Member exclusive

F Free; ticket required
\$ Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
					1 MIX F \$ 6:00–10:00 p.m.	2 COMMUNITY ARTS CENTER Comic Club 11:00 a.m.–1:00 p.m.
3 Ancient Andean Textiles Closes Native North America Textiles Closes COMMUNITY ARTS CENTER Family FUNday 1:00–4:00 p.m.	4	5 Lunchtime Lecture F 12:00 p.m.	6 Chamber Music in the Atrium 12:00 p.m. Chamber Music in the Galleries 6:00 p.m.	7	8 Tasting Notes: Date Night with Degas 7:00 p.m. Accent \$ 7:30 p.m.	9 Lantern Festival and Play Day at CMA: Illuminate 10:00 a.m.–2:00 p.m.
10 Animals in Japanese Art Closes Apollo's Fire: Wassail! \$ 4:30 p.m.	11 Director's Holiday Party D 5:30 p.m.	12	13 Chamber Music in the Atrium 12:00 p.m.	14	15 Southern China in Japanese Painting Opens	16 Artist in the Atrium 11:00 a.m.–3:00 p.m.
17 Apollo's Fire: Wassail! \$ 4:30 p.m.	18	19	20 Material Matters Gallery Talk F 12:00 p.m.	21	22 Tasting Notes: Date Night with Degas 7:00 p.m.	23
24 Museum closes early 12:00 p.m.	25	26 Open Studios: Time Travel 11:00 a.m.–3:00 p.m.	27 Open Studios: Time Travel 11:00 a.m.–3:00 p.m. COMMUNITY ARTS CENTER Open Studio 12:00–4:00 p.m.	28 Open Studios: Time Travel 11:00 a.m.–3:00 p.m. COMMUNITY ARTS CENTER Open Studio 12:00–4:00 p.m.	29 Open Studios: Time Travel 11:00 a.m.–3:00 p.m.	30
31 Museum closes early 12:00 p.m.						

January at the CMA

D

 Donor exclusive

M

 Member exclusive

F

 Free; ticket required

\$

 Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
			COMMUNITY ARTS CENTER Open Studio 12:00–4:00 p.m. Chamber Music in the Galleries 6:00 p.m.	COMMUNITY ARTS CENTER Open Studio 12:00–4:00 p.m.		COMMUNITY ARTS CENTER Comic Club 11:00 a.m.–1:00 p.m.
7	8	9	10	11	12	13
China's Southern Paradise: Treasures from the Lower Yangzi Delta Closes COMMUNITY ARTS CENTER Family FUNDay 1:00–4:00 p.m.			Joshua Redman Group Featuring Gabrielle Cavassa <div>\$</div> 7:30 p.m.		Tasting Notes: Date Night with Degas 7:00 p.m.	
14	15	16	17	18	19	20
Degas and the Laundress: Women, Work, and Impressionism Closes	Martin Luther King Jr. Day Celebration 10:00 a.m.–4:00 p.m.		Material Matters Gallery Talk 6:00 p.m.			Artist in the Atrium 11:00 a.m.–3:00 p.m.
21	22	23	24	25	26	27
			Alla Boara <div>\$</div> 7:30 p.m.	Winter Member Party <div>M</div> <div>\$</div> 6:00–9:00 p.m.	Tasting Notes: Date Night with Degas 7:00 p.m.	CIM Opera Theater: Cipullo's Glory Denied <div>\$</div> 3:00 p.m.
28	29	30	31			
Egyptomania: Fashion's Conflicted Obsession Closes CIM Opera Theater: Cipullo's Glory Denied <div>\$</div> 3:00 p.m.						

Reclining Water Buffalo 1600s or 1700s. China, Qing dynasty (1644–1911). Gray-green nephrite; l. 33 cm. Private collection. In *China's Southern Paradise: Treasures from the Lower Yangzi Delta*



February at the CMA

D Donor exclusive
M Member exclusive

F Free; ticket required
\$ Paid; ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
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Visit cma.org/events for details about these exciting happenings!

1

2

MIX **F** **\$**
6:00–10:00 p.m.

3

Tabaimo: Blow
Closes

COMMUNITY ARTS CENTER
Comic Club
11:00 a.m.–1:00 p.m.

4

Raja Deen Dayal: The King of Indian Photographers
Closes

COMMUNITY ARTS CENTER
Family FUNday
1:00–4:00 p.m.

5

6

Lunchtime Lecture **F**
12:00 p.m.

7

Chamber Music in the Galleries
6:00 p.m.

8

9

No Exit: Year of Surreality
7:30 p.m.

10

11

CIM New Music Ensemble
2:00 p.m.

12

13

14

CelloGayageum **\$**
7:30 p.m.

15

Material Matters Gallery Talk **F**
6:00 p.m.

16

17

Artist in the Atrium
11:00 a.m.–3:00 p.m.

18

19

20

21

Material Matters Gallery Talk **F**
12:00 p.m.

22

23

24

25

Material and Immaterial in Korean Modern and Contemporary Art
Closes

Barbara Bosworth: Sun Light, Moon Shadow
Opens

CIM Organ Studio
2:00 p.m.

26

27

28

29

Fund for Exhibitions

Principal annual support is provided by Michael Frank and the late Pat Snyder, the John and Jeanette Walton Exhibition Fund, and the late Roy L. Williams. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Michael and Cindy Resch, Betty T. and David M. Schneider, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Supporters as of October 12, 2023.

Fund for Exhibitions Supporter Highlights



Leigh and Andy Fabens

We have been museum members since we settled in Cleveland in the late 1960s. When we considered donating to the CMA Fund for Exhibitions, the same word occurred to both of us: curators. The CMA's curators are responsible for the connections revealed in their choices of works. Through their work, we have gained new insights into familiar pieces, and our minds have been opened to the unfamiliar. Like every visitor, we are eager to see what new works the curators have acquired, adding to the CMA's enviable permanent collection.

The CMA's curators have the knowledge and the relationships to collaborate with collectors and curators worldwide, to bring special traveling exhibitions to Cleveland, and to share their work with other museums. They also collaborate with exhibition designers to create exceptional visual experiences. We are not exaggerating when we claim that Cleveland's exhibitions are the best, and we are happy to have the opportunity to support the curators, and the whole team, through the CMA Fund for Exhibitions.



Dr. Ben and Julia (Julie) Brouhard

We moved to Cleveland from Galveston, Texas, in 1988, when I joined the Cleveland Clinic in the pediatrics department and Julie joined a law firm that specialized in maritime law. Although we had visited the CMA numerous times over those first years in Cleveland, we became more involved when we helped to support an exhibition of African art—which had become an area of interest since our daughter, Katherine, traveled frequently to central Africa for her work with an NGO.

It was during that time that we learned more about the museum and the expertise, diligence, and years of planning it takes to put on an exhibition. When we were offered the chance to support all the exhibitions presented throughout the year—through the CMA Fund for Exhibitions—we were pleased and grateful for the opportunity. Then, with the occasion to provide multiyear support, we decided that such support would be another way for us to ensure the continuation of the CMA's outstanding presentations. We continue to be amazed and grateful that our museum is a world-class institution that is free to the public—one more reason we wanted to provide ongoing support.

Tuning in with Accent

In advance of the upcoming holiday concert

Gabe Pollack, the museum's director of performing arts, and Evan Sanders, bass vocalist in Accent, sat down for a conversation with Cleveland Art about the group's holiday performance at the CMA.

Gabe, how did you first hear about Accent?

GP: I first heard of Accent in 2016 while working at Bop Stop. When I realized that Evan was originally from Northeast Ohio, I thought it would be amazing to present the band in Cleveland. I booked Accent for a show in March 2017. When the performance day arrived, I met the band and everyone was excited. Unfortunately, Bop Stop lost power that day.

We were able to move the concert to SPACES, where the band performed an unplugged, acoustic set. The show was fantastic despite the setback, but I vowed to have the band back to Cleveland to perform when there wasn't a power outage. Accent returned to Bop Stop in 2019, and I am now thrilled to present the group on a bigger stage in beautiful Gartner Auditorium at the Cleveland Museum of Art.

Evan, how did Accent form?

ES: Accent is a happy accident that could have only occurred in this century. Our current members were on YouTube creating vocal jazz multitrack videos individually, and we discovered each other online. Before long, we were collaborating virtually on video projects. After a few years, we started booking live performances, and we went from a virtual group to an in-person one.

How does Accent fit into the history of vocal music, and how does the group push that music in new directions?

ES: We honor the rich tradition of jazz a cappella. We credit groups like the Hi-Lo's, the Manhattan Transfer, and Take 6 for their trailblazing arrangements and performance ethics.

Professional jazz vocal groups are rare these days, so we have an important challenge of staying relevant. In addition to originals, we have fun taking songs from any genre and arranging them in our style. We love collaborating with other artists in other genres, which has allowed us to cross into pop, jazz, Broadway, gospel, and more. When you consider social media platforms like TikTok, you discover people craving vocal harmony everywhere.

What is it like performing internationally as a vocal group in your genre?

ES: The experience of traveling is a privilege. We've performed at some of the world's greatest festivals and in many historic venues. It's interesting to see how different countries handle their programming. In the United States, we often divide by genre. In Europe, we're often the only jazz group at a "choral" or "classical" festival, while the rest are ensembles like Chanticleer or VOCES8.

We don't feel that the audiences appreciate us any less. Audiences appreciate many subgenres of vocal music when they are performed at a high level. That's why we're so grateful that the CMA brings in diverse programming. The US is such a big, diverse place and it's tricky to find your circuit, but it's encouraging to see how younger listeners especially embrace genre-bending artists.



PHOTO: ANDREAS KRAUSE



PHOTO: VICO FORDERER

What will Accent's performance add to the performing arts series this season?

GP: Accent is a great addition to the performing arts series at the CMA. The museum has a long history of presenting vocal ensembles, although most of them perform classical or early music. Vocal music spans many genres, and I want to showcase the breadth of the genre. At the same time, it is important to support not only national and international acts but also groups with local connections. Because Accent is an internationally acclaimed ensemble that features a member from Northeast Ohio, it is a perfect fit.

What excites you most about the upcoming performance?

ES: When we finally found the right balance of harmony, personality, and storytelling, everything clicked. People often come up to us after shows and say, "We knew how you'd sound, but we didn't know you'd be so much fun!" We love that we can take the audience from Bach to jazz standards to classic rock to pop but still sound like ourselves. Since it will be the holiday season, we'll dust off some arrangements from our Christmas album. We're excited to share all of this with Cleveland, a very special city for us.

Accent will perform in Gartner Auditorium on Friday, December 8, at 7:30 p.m. Tickets are available at cma.org or by calling the ticket center at 216-421-7350.

Preserving Our Cultural Resources



Assistant Conservator of Paintings Julianna Ly carefully executes inpainting on Pintoricchio's *Virgin and Child*.

Give to the CMA Annual Fund and help us preserve works of art for the benefit of all.

Did you know that every work of art on view at the museum first goes through the CMA's conservation labs? The conservation department is where art meets science, and it is there you will find the museum's professional conservation team with specialties as diverse as the museum's galleries—in paintings and Asian paintings, paper, objects, textiles, frames, and more.

Through your generous CMA Annual Fund donations, the museum has embarked on a technical investigation and challenging treatment of the Pintoricchio panel painting *Virgin and Child*, intended for private devotion.

Keep the momentum going and give a gift in any amount today! Annual Fund donations sustain the work of our talented staff.

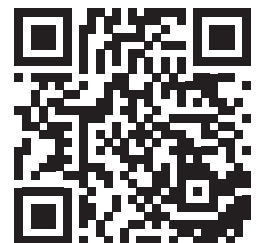
Ways to Give

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The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Web give.clevelandart.org or scan the QR code with a smartphone camera



Harriet Warm

Harriet Warm and Dick Blum

Harriet Warm recalls the first work of art she ever purchased. It was a signed Pablo Picasso print of a nude, which she still owns. Harriet was at Wellesley College exploring a love of art history and a burgeoning interest in contemporary art. She paid \$75 for the Picasso.

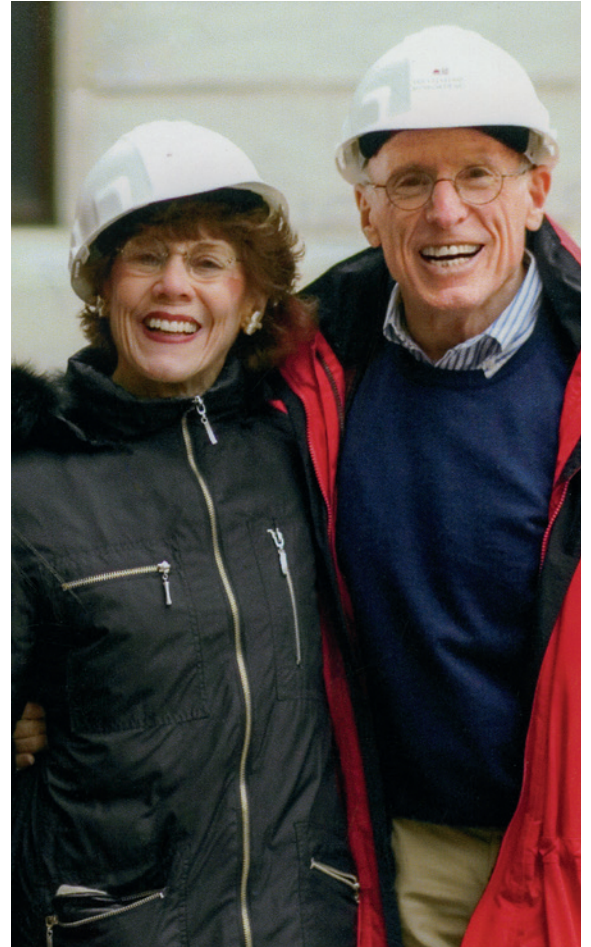
Harriet shared her passion for art and collecting with her late husband, Dick Blum, and together they grew their collection, acquiring mostly contemporary works that represented exceptional artistic quality and brought them lasting enjoyment. Collecting art remains an important part of Harriet's life and something she shares with her six children and 13 grandchildren.

Harriet became more involved with the CMA when she joined the Womens Council in 1995. She was delighted to discover the many opportunities available to her to engage with the museum and its programs. In 2002, Harriet and Dick became Museum Associates participants (now called Inside the CMA), which introduced them to even more facets of the museum. Their involvement continued to expand when they joined several director-led trips. Harriet describes their motivation: "The more you are involved, the more you see."

In 2016, Harriet helped to establish a Leadership Circle committee, which she co-chaired with Dick. At the time, the Leadership Circle comprised just 12 members who sought to expand the program and to build upon museum membership and increase donor involvement. Harriet and Dick's forward-thinking vision for the group was the catalyst for what is now an enormously successful program—with Leadership Circle membership growing to over 400 households in 2023.

Still active with Womens Council, and a member of the Painting and Drawing Society, Asian Art Society, Contemporary Art Society, Friends of African and African American Art, and Friends of Photography, Harriet and her guiding influence and enthusiastic presence across a variety of programs inspire the entire CMA community.

Harriet's philanthropic giving to the CMA is also extraordinary. She provides generous support to major initiatives and has gifted significant artworks to the museum's permanent collection.



Harriet Warm and the late Dick Blum at a Hard Hat Tour during the CMA renovations

Her recent, impactful endowment gift—in honor of Dick—will advance the success of groundbreaking special exhibitions in perpetuity. Additionally, Harriet has chosen to provide multiyear support to the CMA Fund for Exhibitions as well as a multiyear commitment to the Leadership Circle. These incredible gestures will dramatically shape the future of the CMA by providing general operating support and bringing compelling exhibitions to all audiences.

Harriet's caring and intentional service to the CMA is comprehensive and selfless, and yet her dedication to discovery and learning is perhaps her greatest contribution—inspiring others through her actions, enthusiasm, and unbridled curiosity. She says of her dedication to the CMA: "I have received much more than I have given."

Mahler's Resurrection

The composer's seminal work is now on display at the CMA

Andria Hoy, archivist for the Cleveland Orchestra, and Moyna Stanton, CMA paper conservator, discuss Mahler's elegant handwriting in pen and ink on the manuscript's professional staff paper.



Now on view in the Monte and Usha Ahuja Founders Rotunda (200) at the Cleveland Museum of Art in collaboration with the Cleveland Orchestra, Gustav Mahler's Symphony no. 2 in C Minor (the *Resurrection*) represents one of the greatest Western compositions of the 19th century. While musically it portrays the composer's vivid exploration of the struggle between death and life, the manuscript itself helps tell the story of the CMA's long-standing partnership with the Cleveland Orchestra, as well as the impact a generous donor can have on preserving history for future generations.

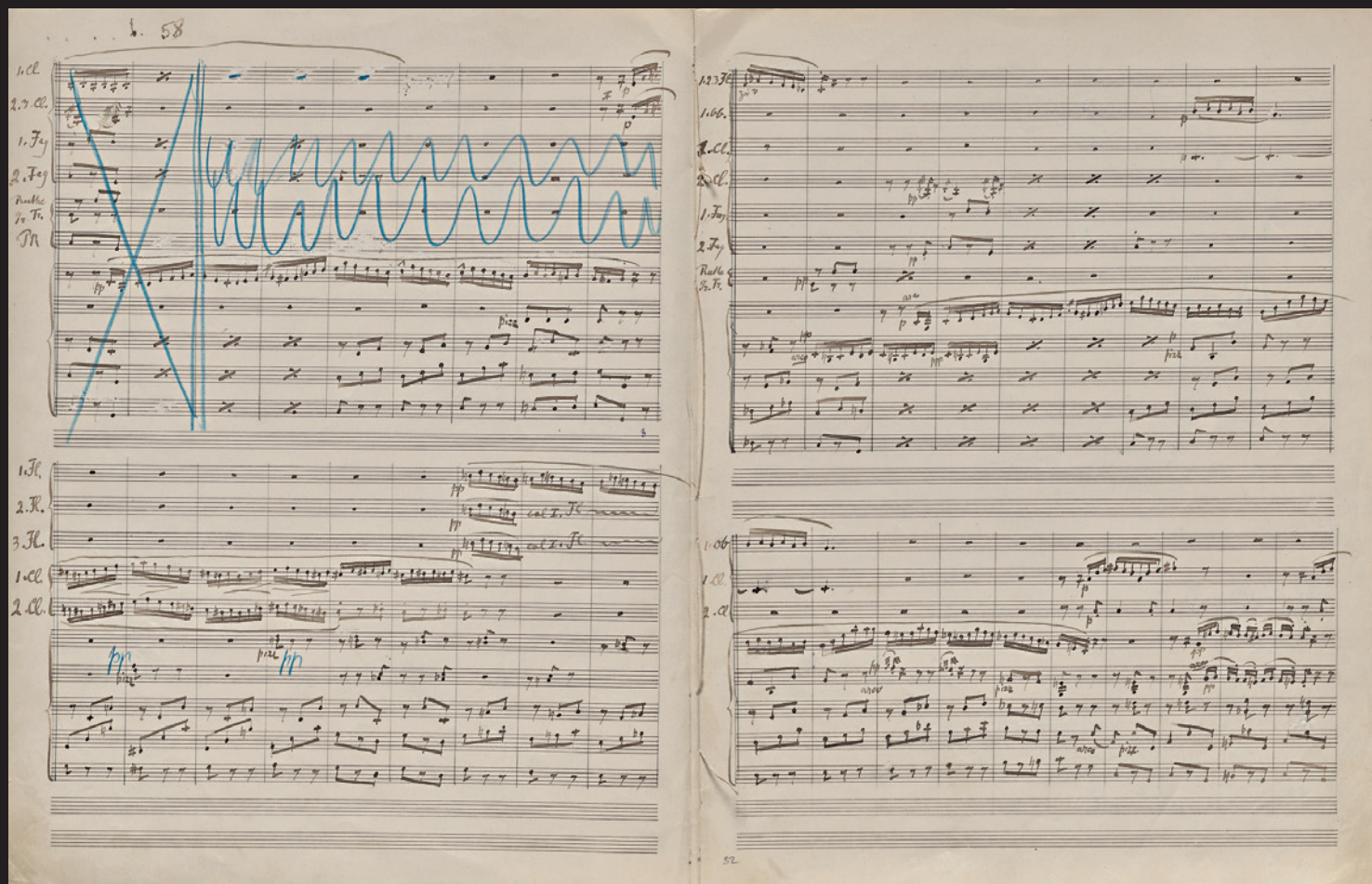
Mahler's Symphony no. 2, better known as the *Resurrection*, consists of an unbound bifolio handwritten manuscript of 232 pages. One of the purest examples of Mahler's written hand in existence, the manuscript includes his own alterations and notes from the time of his composition of the piece between 1888 and 1894. Running approximately one and a half hours, the *Resurrection* is an epic musical conception that surpasses works by Mahler's contemporaries.

In the ominous key of C minor, the piece captures the struggle of the human spirit in its attempts to overcome death, in all its terrifying incarnations. These ideas wind throughout the entirety of the composition, culminating in the final movement, in which Mahler explores sounds associated with Christian imagery of the last days: a voice crying in the wilderness, the last trumpet, and the final resurrection of mankind. By the time he composed his second symphony, Mahler had been conducting operas for 14 years. This certainly informed the work's scale and grandiosity.

After pausing efforts on the piece for almost a year, Mahler found himself at the funeral of a close friend. A choir performance during the service provided the inspiration Mahler needed to finish his piece. He described the pivotal moment as a conception from God and immediately set to work finishing his epic composition.

Purchased anonymously in 2016, the manuscript was later revealed to have been donated to the Cleveland Orchestra by Dr. Herbert G. Kloiber of Vienna, a noted media executive, philanthropist,

Pen and ink, graphite pencil, and blue pencil were Mahler's tools for edits and annotations on the score.



Autograph manuscript of Gustav Mahler's Symphony no. 2 in C Minor, early in the third of five movements
1888–94. Overall: 35 x 27 cm. The Cleveland Orchestra. Photo courtesy of the Cleveland Museum of Art

and trustee of the Cleveland Orchestra. With a provenance that can be traced back to Mahler's widow, Alma, the manuscript has at various times been on deposit with such great institutions as the Gemeentemuseum and the Morgan Library and Museum. Longtime collaboration between the Cleveland Orchestra and the CMA has led to this special opportunity for the manuscript to be on view for a second time in Cleveland, the first being in Severance Hall after Dr. Kloiber gave

the manuscript to the Cleveland Orchestra in September 2022.

Selections from the Cleveland Orchestra's autographed full score of Mahler's Symphony no. 2 are on display in the museum's rotunda through February 11, 2024. Accompanying this exhibition is the reinstallation of the museum's marble *Terpsichore Lyran (Muse of Lyric Poetry)* by Antonio Canova, which has been off view since March 2023.

Welcome, Erin Fletcher

The museum's new director of interpretation, adult programs, and academic engagement



Erin Fletcher joined the CMA this past spring as director of interpretation, adult programs, and academic engagement. She is responsible for overseeing adult and academic programming, the docent program, and the interpretation team.

Fletcher comes to the CMA from Ohio Wesleyan University, where she served as director of the Richard M. Ross Museum of Art. There, she worked on building connections between the university and the broader community, with a focus on lowering barriers to entry. She is excited to join a public museum where serving a broad audience is embedded in the mission.

“Engaging people through art is a passion for me, and this position is closely aligned with my values,” Fletcher says. With a background that combines socially engaged arts with curatorial and museum-education experience, she has set goals at the CMA that include nurturing programming and supporting exhibition interpretation strategies centered around visitor needs.

Fletcher oversees teams that impact many aspects of the public’s experience with the museum. To best engage with the Cleveland community, she plans to leverage the commonalities between adult

and academic programming, the role of docents, and the strength of exhibition interpretation.

“My team members understand that it is important to create experiences for people who love art and that there must also be entry points for people in the community who don’t have an art background,” Fletcher says. “I’m excited about our collective work to build trust and accessible entry points to our exhibitions for everyone who walks through our doors.”

For example, within the adult programs area, lectures and hands-on programs serve different but equally important purposes. Distinguished lectures bring in internationally recognized scholars and serve established audiences, while other programs, such as Artist in the Atrium, help build a bridge between local creatives, the general public, and the CMA. In these ways, the museum serves as a link in both local and global art communities.

Fletcher’s interpretation team works to ensure that all exhibitions reach the broadest possible audience. One way of doing this is through community voice labels, which offer an opportunity for community partners to have their perspectives represented on our walls. In turn, these labels provide another point of connection to the art for first-time visitors. *New Narratives: Contemporary Works on Paper*, currently on view, features such labels.

Fletcher is grateful that art museums are working to enhance their relevance. “I appreciate the mission of the CMA, which is to serve all the people forever. I was raised by a public-school teacher and a librarian, so I deeply believe in institutions that provide a public service.”

Mimi Gardner Gates,
director emerita of the
Seattle Art Museum, at
the Pauline and Joseph
Degenfelder Family
Distinguished Lecture
in Chinese Art



Artist Mitzi Lai
demonstrating traditional
Chinese landscape
painting at an Artist in
the Atrium event



Member Benefits

IN THE STORE

Member holiday shopping days are Friday, December 1, to Wednesday, December 6, 2023.

CMA members receive a 25% discount on all eligible purchases.* The store will also host a trunk show with jewelry designer Joan Goodman on Friday, December 1, and Saturday, December 2.

*Please note that sale items and consignment items are not eligible for further discount.



Paved-Brick-Road Cascade Necklace

\$276.25 members
\$325 nonmembers



Blue Pagoda Porcelain Teapot

\$63.75 members
\$75 nonmembers



Dancer Snow Globe

\$59.50 members
\$70 nonmembers

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1. With your mobile device, visit engage.clevelandart.org/account/login and log in using the email address associated with your membership account.
2. Click on the card icon next to your account number.
3. A window will pop up prompting you to add your card to your Apple Wallet or Google Play. Select add to wallet.

Physical membership cards will also be mailed once a member renews. If you need assistance with your membership account or downloading your mobile membership cards, contact membership@clevelandart.org or 216-421-7350.



NEW! EMERGING LEADERSHIP CIRCLE LEVELS



Emerging Leadership Circle levels are designed for young professionals (40 and under) who believe in the importance of art in our community and who make the museum a priority in their philanthropic giving. Make an impact and ensure the future of the CMA! Be part of this dedicated and passionate community of members at a discounted price and enjoy all the benefits of Leadership Circle: invitations to special openings, previews, educational events, and exclusive behind-the-scenes experiences, plus access to travel opportunities.

Emerging Donor: \$750 (\$62.50/month)

Emerging Sustainer: \$1,200 (\$100/month)

Emerging Collector: \$2,400 (\$200/month)

We would love for you to be part of the Leadership Circle community! Learn more about the benefits at each level or join online at cma.org/leadershipcircle or contact leadershipcircle@clevelandart.org or 216-707-6832 for more information.



JOIN US IN FLORIDA

The Cleveland Museum of Art will be in Florida in February 2024. Let us know if you will be there, too—we would love to see you. Contact stewardship@clevelandart.org if you plan to be in the Palm Beach area (February 5–7) or the Naples area (February 7–9).

Bathing Beach before 1956.

Gifford Beal (American, 1879–1956). Watercolor with traces of pencil; 20.6 x 25.5 cm. Mr. and Mrs. Charles G. Prasse Collection, 1959.305. © Gifford Beal

Celebrate Light

Holiday opportunities for illumination

Stefanie Lima Taub

Director of Community Arts

As the winter solstice nears, marking the shortest day and longest night of the year, daylight grows dimmer, the air becomes colder, and many of us find warmth in light. We use more lights at home, holiday lights abound in our neighborhoods, and fireplaces exude a warm glow.

The Cleveland Museum of Art honors the power of light through art. Visitors can explore sumptuous paintings showing a time when people lived and worked by candlelight during the night hours, such as *Samson and Delilah* by Gerrit van Honthorst; study a candlestick made of brass from an ancient region in Turkey; or admire the tinted illumination from a Tiffany lamp, such as the *Daffodil Table Lamp*'s green pool.

On Saturday, December 9, 2023, the museum hosts Play Day in the Ames Family Atrium, a free event where art and play connect. December's Play Day theme is "Illuminate" and features special lantern-making activities and games for the whole family that promise an illuminating experience igniting creativity for all ages. For more information about Play Days, visit cma.org/family-play-days.

Samson and Delilah

c. 1616. Gerrit van Honthorst (Dutch, 1590–1656). Oil on canvas; 129 x 94 cm. Mr. and Mrs. William H. Marlatt Fund, 1968.23. In the Donna and James Reid Gallery (217)



Candlestick 1250–1350.

Eastern Anatolia. Sheet brass inlaid with silver; h. 24.4 cm. Purchase from the J. H. Wade Fund, 1951.539. In gallery 116



Daffodil Table Lamp

c. 1910–13. Tiffany Studios (America, New York, 1902–32). Leaded glass, blown glass, bronze; shade: 23.2 x 49.3 x 49.3 cm. Bequest of Charles Maurer, 2018.263. In the Ruth and Charles Maurer Gallery (209)



Families and friends can also gather at the Community Arts Center (CAC) throughout the month of December for special activities celebrating light. Lanterns made by artists and community members will adorn the CAC's community spaces and gallery, and visitors can make their own lanterns to add to a community

Play Day at CMA: Illuminate

Take a captivating journey to explore the mesmerizing beauty of light, the warmth of lanterns, and the twinkle of imagination on Saturday, December 9, from 10:00 a.m. to 2:00 p.m., in the Ames Family Atrium.

lantern sculpture. This year, for the first time, the CAC will also host a special glow party on Friday, December 15, 2023, where lanterns, glow sticks, music, and art making will light up the center. For more information about activities and events at the CAC, visit cma.org/cac.



Lantern making
is featured at this year's
December Play Day.



Tasting Notes: Date Night with Degas

Immerse yourself in French food, cocktails, and music in a supper club environment on the second and fourth Fridays of the month through January. Indulge in Provenance Restaurant's curated Taste the Art menu, a collaboration between chef Doug Katz and Bon Appétit, while enjoying a live band performing a mix of French music and jazz from 7:00 to 9:00 p.m. Reservations are strongly encouraged and can be made on Provenance's website.

Ways to Support

Members at all levels can support their museum

THE DIRECTOR'S PORTFOLIO

Our highly accomplished team of curators, collections managers, educators, conservators, and librarians help the museum fulfill its mission each day, by creating transformative experiences through art “for the benefit of all the people forever.” William M. Griswold, director and president, has identified the CMA’s top four priorities: exhibitions, education, conservation, and the Ingalls Library. Combined, these funds constitute the Director’s Portfolio, offering members the chance to allocate funds to programming about which they feel passionate.

1. CMA Fund for Exhibitions

The CMA’s special exhibitions help to engage the public and tell stories that the permanent collection galleries cannot do alone. This fund is responsible for creating some of our most outstanding exhibitions to date.

2. CMA Fund for Education

The education department at the CMA inspires generations of lifelong learners and museumgoers. This impactful fund supports broadening audiences, studio classes, lectures, continuing education, distance learning, and the museum’s partnership with Case Western Reserve University.

3. CMA Fund for Conservation

Working in an 18,000-square-foot suite of state-of-the-art laboratories, the CMA conservation department operates in one of the finest spaces in the country. This fund allows the CMA to continue world-class analysis, study, and conservation of the museum collection.

4. Library League

The Ingalls Library and Archives is one of the largest art research libraries in the United States, with more than 530,000 volumes on the study of art. This fund supports the combined resources of the library and archives, serving to assist museum staff in researching and planning exhibitions, programming, publications, and acquisitions.

Supporting the Director’s Portfolio impacts practically every facet of the museum. Donors and members can contribute directly to individual funds or to all four in the portfolio. All donations to the Director’s Portfolio are fully tax deductible. For more information, please contact Amy Draves, executive coordinator, at adraves@clevelandart.org or 216-707-2401.

LEADERSHIP CIRCLE

Leadership Circle members are true champions of the museum and play an increasingly vital role in ensuring its future. This partnership exists to provide continued free admission for all and works to advance the CMA mission of transformative art experiences for the benefit of all the people forever. Leadership Circle members experience an intimate connection with the museum through a variety of benefits, including invitations to exclusive exhibition previews, behind-the-scenes experiences, and curator- and director-led travel opportunities. For more information, please contact leadershipcircle@clevelandart.org or call 216-707-6832.

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Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
1-888-CMA-0033

Website

cma.org

ArtLens App

Wi-Fi network “ArtLens”

Membership

216-707-2268
membership@clevelandart
.org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00 a.m.–4:00 p.m.

Reference desk:
216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659
Nonrefundable service fees
apply for phone and internet
orders.

Parking Garage

The museum recommends
paying parking fees in
advance.

Members: \$7 flat rate
Nonmembers: \$14 flat rate
Seniors: \$2 flat rate every
Tuesday

Transformer Station

1460 West 29th Street
Cleveland, OH 44113

Wednesday–Saturday
10:00 a.m.–5:00 p.m.

216-707-6755

Community Arts Center

2937 West 25th Street
Cleveland, OH 44113

Friday 2:00–7:00 p.m.

Saturday, Sunday
10:00 a.m.–5:00 p.m.

216-707-2483

Magazine Staff

Staff writers:
Wesley Berg and
Sarah Finley Purdy

Project manager:
Annaliese Johns

Editor: Aumaine Rose Smith

Designer: Jihad C. Dennis

Director of Publications:
Thomas Barnard

CMA collection photography:

Howard T. Agriesti,
David Brichford, and
Gary Kirchenbauer
Editorial photography as noted

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Questions? Comments?

magazine@clevelandart.org

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**Untitled (Exquisite
 Corpse Snowman) 2022.**

Kerry James Marshall
 (American, b. 1955). Ink
 and watercolor on paper;
 60.8 x 47.8 cm. Gift of
 Agnes Gund, 2023.7.
 © Kerry James Marshall

New on View

James and Hanna Bartlett
 Prints and Drawings Gallery | Gallery 101

A recent drawing by contemporary artist Kerry James Marshall acquired by the museum in 2023 is on view through April 14, 2024, in the exhibition *New Narratives: Contemporary Works on Paper*. Marshall based *Untitled (Exquisite Corpse Snowman)* on a game invented by Surrealist artists in the 1920s called “exquisite corpse.” In it, participants add to a drawing on a folded sheet of paper without knowing the subject or appearance of the previous drawing, resulting in a bizarre hybrid figure. Though the work is entirely by Marshall’s hand, he captured the spirit of the Surrealists’ game, creating an uncanny blend of three different bodies on one sheet. A silhouette of Shirley Chisholm, the first Black person to run for US president, appears at the top, and a fashionista with a small dog in a handbag forms the lower half. Holding these two versions of female identity together is a perilously unstable snowman.